

RICHARD FLOYD

1962 – 1967

Director of Bands
Richardson Junior High School
Richardson, TX

1967 – 1973

Director of Bands
Pearce High School
Richardson, TX

1971 – 1973

Director of Fine Arts
Richardson Independent School District
Richardson, TX

1973 – 1982

Director of Bands
Baylor University
Waco, TX

1979 - 2005

National Secretary/Treasurer
College Band Directors National Association

1982 – 1984

Director of Bands
Professor of Conducting
University of South Florida
Tampa, FL

1984 – Present

Texas State Director of Music
University Interscholastic League
University of Texas
Austin, TX

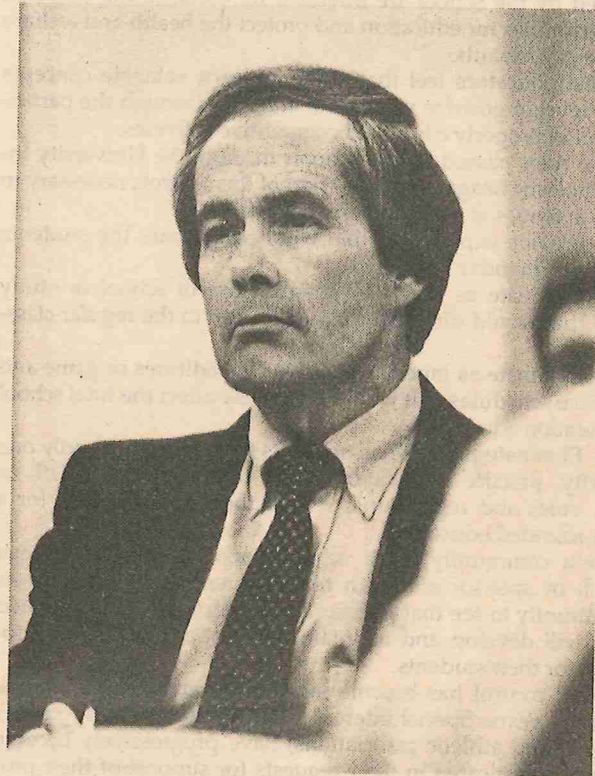
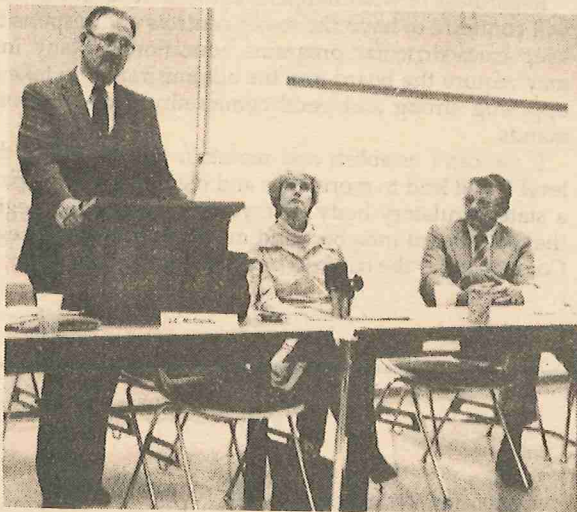
1985 – Present

Music Director and Conductor
Austin Symphonic Band
Austin, TX

Will Davis, a member of the Governor's Select Committee on Public Education, said the school day 'would be recaptured for learning.'



Legislative Council chairman J. C. McClesky of Slaton presided. Flanked to the left are committee members Brenda Tyrrell and Supt. Eldon Edge of Poth.



Dr. Richard Floyd, UIL director of music activities, listens to proposals to cutback loss of school time. Dr. Floyd joined the League staff in January.

**Absences:
Excused or
unexcused?**

Surging Sounds of the Golden Wave



(Above) Director of bands Dick Floyd and assistant Melanie Corey survey the Golden Wave's formation as they prepare for the home football season opener Saturday. (Above right) Seemingly oblivious to the hot sun, Golden Wave Band members spend hours on the field practicing marching patterns. (Right) Melanie Corey helps Dick Floyd prepare each squad for its next move.

The BUGWBs new look, bigger sound, and entertaining program will once again provide an eye-catching, ear-pleasing treat for Baylor football fans.

**By Teresa Boyce
Staff Writer**

Start with one football field. Take two sets of 11 players, position them on the field, and give each group a series of maneuvers with one purpose in mind—to move a ball down the field and over a goal line.

Easy, right? Of course, there are challenges involved, mainly because one team is trying to keep the other from gaining yardage, and because there are specific rules and guidelines which must be followed. But with a little knowledge and imagination, many people could probably design a series of football plays that might look good on paper, even if they were not too successful on the field.

Now, start with the same football field, but this time increase the number of participants to 250. Give them different musical instruments. Practice with them until you build up a repertoire that includes a variety of musical styles.

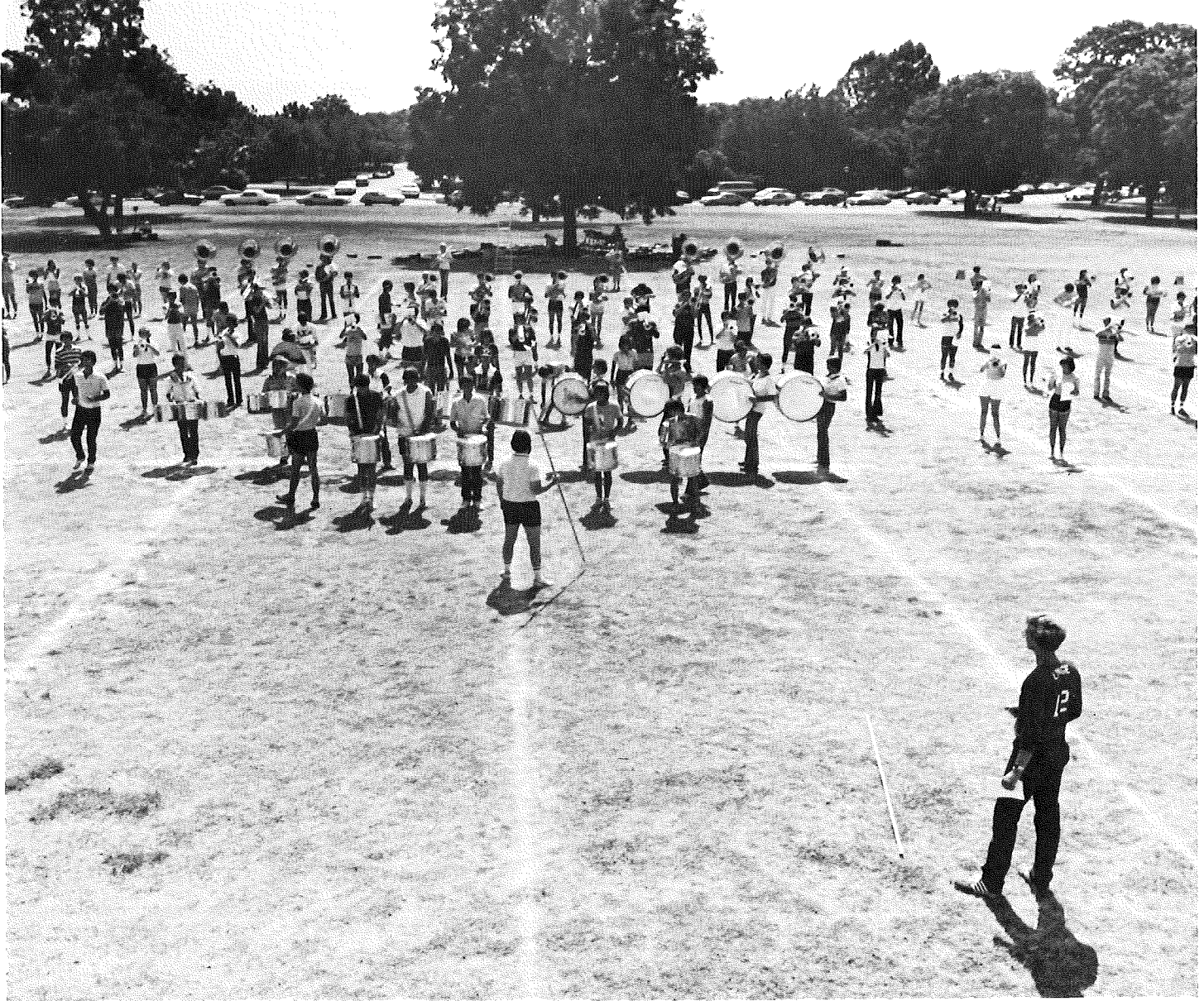
Think you're finished? Not quite. There's still one small detail. You have to keep those 250 musicians moving—marching in different designs and patterns and even spelling words—on the field.

Moves in Sync

How do you do it? How do you keep the clarinets from crashing into the cymbals, the trombones from tangling in the tubas? How do you arrange human bodies to spell a letter-perfect "BEARS" instead of ending up in an unidentifiable glob of gold uniforms on the astroturf?

For Baylor University Golden Wave Band director Dick Floyd and assistant director of bands Michael Haithcock, the answers to those questions are almost second nature. Far from being overwhelmed by such an enormous task, every year the two directors choreograph not one or two, but a full season of pre-game and halftime shows for the "BUGWB" members.

"It's almost algebraic," said Haithcock. "You learn to apply a variety of formulas



or marching patterns to different musical arrangements to create an effective, eye-catching program."

"We design most of our shows by different combinations of fairly standard marching patterns," said Floyd. "Terms like 'line drill,' 'block drill,' and 'two-step drill' may be unfamiliar to game spectators, but to us they conjure up images of specific patterns, specific tools that we use to choreograph the halftime shows."

But even though the group's primary effect during pregame and halftime shows may be visual, the Golden Wave Band is first and foremost an instrumental ensemble. That means before anyone marches, they must have music to march to.

Professional Arrangements

Floyd and Haithcock rely on the services of four professional arrangers around the country to develop the band's musical numbers. Although the arrangers also may work for other musicians, any piece commissioned by Baylor is the exclusive property of the Golden Wave Band.

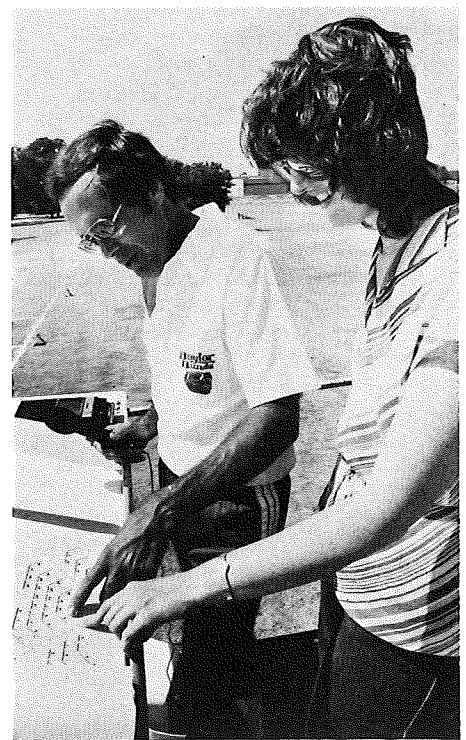
"There are some bands which use only

one arranger. This tends to identify the group with a certain 'sound.' However, we like the flexibility that using a group of arrangers gives us. That way, we can use an arranger who specializes in jazz to give us a Dixieland number, or one who writes more militaristically to create an arrangement of typical 'marches' for us," said Floyd.

"We like to vary our programs to include everything from Top 40 tunes to musical excerpts from Broadway, to nostalgia pieces. That way, at the end of the football season, just about everybody who attends the games will have seen at least one show that really appealed to their musical tastes," he added.

Once the music is arranged to Floyd's and Haithcock's specifications, the actual teaching process begins. Before the Golden Waves see the inside of the stadium, they've spent many hours perfecting their sound in the band's rehearsal room in Waco Hall and marching through their paces at Westmoreland Field behind Russell Gym.

"This year we have the largest band ever," said Floyd. "We've had an increase



How do you keep the clarinets from crashing into the cymbals?

from 144 to 176 wind players, and we have 24 percussionists. Then there are the drum majors, Golden Girls, feature twirlers, and flag twirlers, all of whom practice their routines separately in addition to practice sessions with the band. Including the alternates, we have a total of 243 students to work with."

Since the band members are chosen by audition from many talented musicians, the music generally is learned quickly, according to Haithcock. Once the directors are satisfied with the group's musical performance, the BUGWBs are ready to march.

Special Instructions

During marching practice, Floyd and Haithcock's primary tool is a large piece of graph paper with the patterns for the pregame and halftime programs drawn in symmetrical dashes and arrows. Each dash represents a squad composed of four band members and each arrow shows the directions they will move on the field.

Each squad has a leader, chosen on the basis of band experience, who is responsible for teaching the marching patterns to his squad. To accomplish this task, squad leaders are given sheets of "marching shorthand" that indicate sequential formations.

A typical printed direction might read "1 LPW8," meaning squad one begins with a left pinwheel for eight counts.

To help the band members visualize the marching directions, Floyd records the band's indoor rehearsals so that students can mentally go through the patterns while listening to the music, rather than having to play their instruments while also learning the routines.

At the first of the semester, the hours spent learning marching patterns on the practice field seem long and repetitious to students. But, Haithcock noted, by the end of the season the members are experienced enough to learn a new halftime show in about an hour.

Once the programs are learned, the students spend several practice sessions on the football field at Baylor Stadium, where Floyd says they experience a notable difference in acoustics.

"At Westmoreland Field, the sound disperses in every direction," said Floyd. "So when the students first practice in an empty stadium, with the music resonating off the concrete surfaces, they're overwhelmed by the 'bigness' of the



sound. It's like singing in the shower—everything sounds great. Then they have to make another adjustment in their minds when the stadium is full of people. You learn to remember how the music sounds in a crowded stadium, and to work for a musical balance that will be effective in that particular environment."

During an actual performance, however, neither Floyd nor Haithcock pay particular attention to the music—or the marching.

"We're too busy thinking about our own conducting sequences, about cueing the musicians, timing, and the overall effect of the program to worry about a musician who missed a turn or dropped a drumstick," said Floyd.

"Once the students are on the field, it's their responsibility to give the best performance they can, both visually and musically. There's not much you can do about musical flaws or mistakes in marching at that point, anyway," added Haithcock.

Along with not worrying much about the specifics of a show during performance, Floyd and Haithcock pointed out that another aspect they don't worry about is the details of travel with the band.

"We treat the band members as adults, and they respond by behaving that way on the road," said Floyd. "The students are efficient about loading equipment on time, and being responsible for their instruments and uniforms. In fact, it's easier for me to travel with more than 200 band members than it is to take a

vacation with my family," he said.

New Uniforms

This year the Golden Wave Band will entertain crowds at home and on the road in new uniforms designed by Floyd and Haithcock with visual impact in mind. The uniforms are gold trimmed in white and green, with "BAYLOR" written down the side of the sleeve and the band's famous "BEARS" pattern across the back.

"The white 'V' on the front of the jacket will give everyone a more symmetrical look, and really will be visually effective on the field," said Floyd. "And we've exchanged our green hats—after all, they tended to get lost against the background of green astroturf—for gold hats with white trim."

"We've simplified the design, and made the uniforms easier to wear and care for," Floyd added. "For instance, the jackets zip from top to bottom instead of bottom to top. That way, when the band is sitting in the stadium during those first warm games, they can unzip their jackets part way to let the air circulate without destroying the look of the uniform."

The BUGWBs' new look, bigger sound and entertaining program will once again provide an eye-catching, ear-pleasing treat for Baylor football fans, compliments of the creative efforts of Dick Floyd, Michael Haithcock, and a group of students who are recognized nationwide for their musical talent and showmanship—the Baylor University Golden Wave Band.

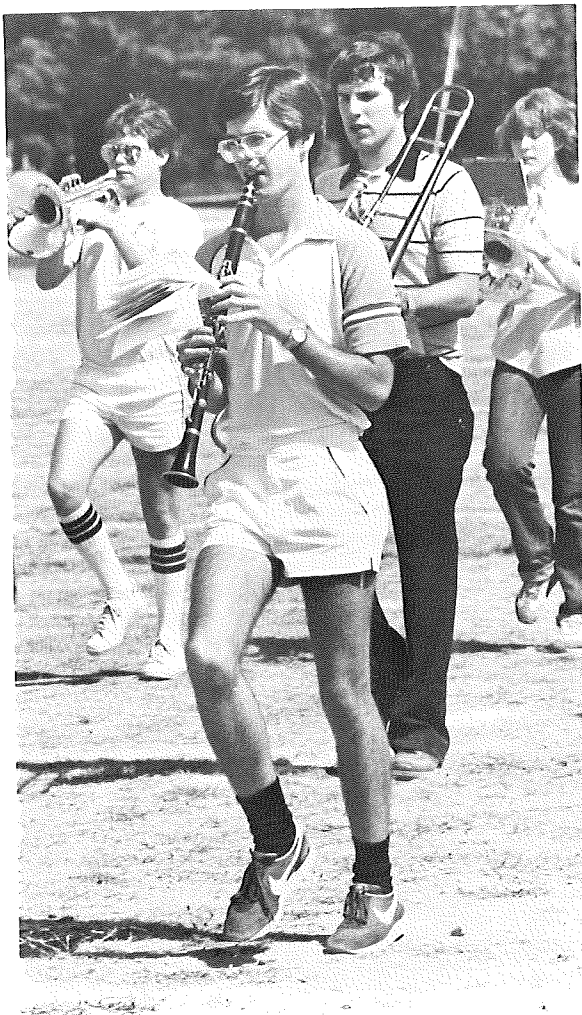


Photo by Ed Richardson

(Above left) Dick Floyd gives instructions to band members from his "perch" at Westmoreland Field. (Above) Golden Wavers put music and marching together for a trial run. By end of the season, band members can learn an entire half-time program in an hour. (Above right) Band member D'Nita Mitchell shows off the group's new jackets. (Right) Percussionists enjoy shade trees during afternoon practice session.



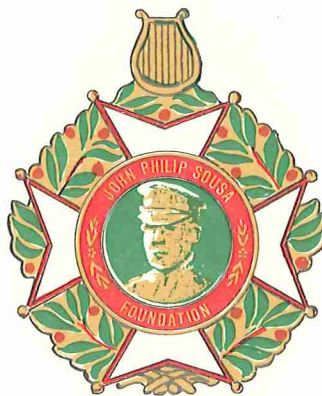
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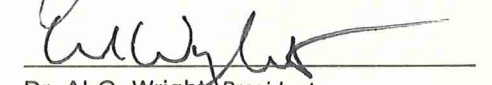
Richard L. Floyd

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is a duly elected member of

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March 1981

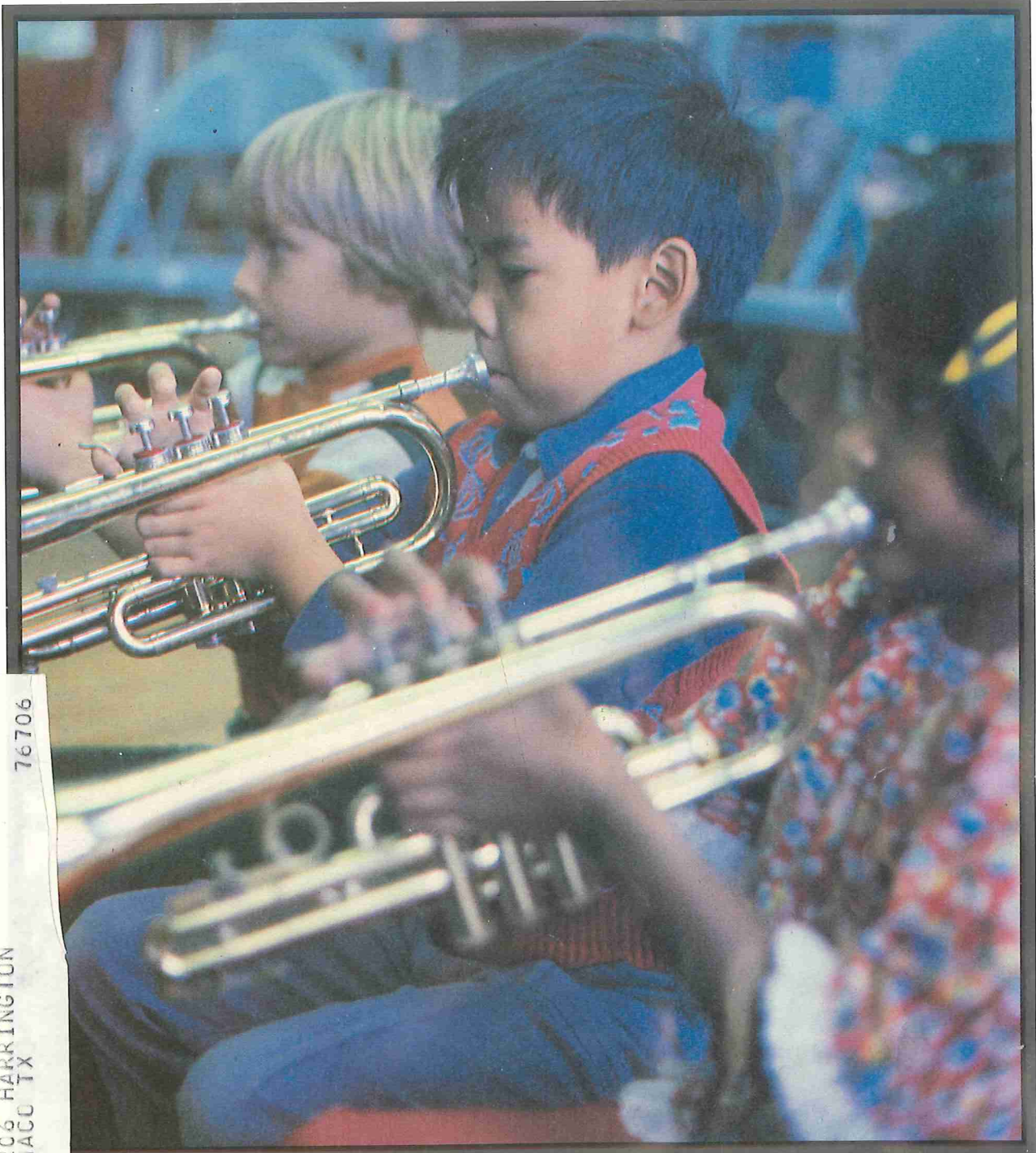
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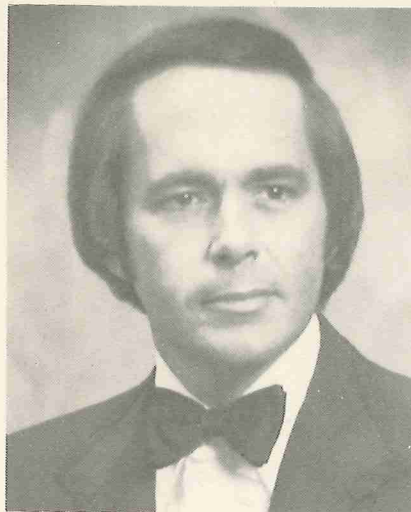
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Richard L. Floyd, Baylor University, Waco, Texas

"MUSIC MUST ALWAYS BE AN INTEGRAL PART of the educational process. Every human being should have the opportunity to experience and share, through music, those emotions that uplift mankind, nurture quality of life, and give depth and meaning to our existence. Such experiences are present on every musical plateau from the delight of learning the first simple melody to being a part of a vibrant performing organization, or discovering the beauty of Mozart's *40th Symphony* for the first time and then embarking upon a life voyage of exploring its depth. Beauty, aesthetics, and a realization of all emotions through the arts are a precious part of the human experience. They are ever present in music. Without them life would have little meaning."

Richard L. Floyd, whose values of music education have been so succinctly stated above, is director of bands at Baylor University and responsible for all aspects of the band program. In addition, he teaches conducting, marching band methods, and related instrumental music education courses.

The Baylor Wind Ensemble has received acclaim at regional and national meetings, including the 1977 CBDNA National Conference (College Park, Maryland), when it presented the world premiere of *Dream Sequence* by Ernst Krenek with the composer conducting. Recordings by this group have been broadcast in Western Europe and on National Public Radio.

The Baylor Band program has nurtured a fruitful relationship with composers of wind music as evidenced by commissions and/or guest engagements with Karel Husa, Floyd Werle, Walter Hartley, Warren Benson, Robert Linn, Leslie Bassett, Roger Nixon, and Richard Willis. Numerous composers have praised Floyd for his sensitivity to their music.

He is also director of the 220-member Baylor Golden Wave Marching Band that performs for over 500,000 football fans each Fall. Numerous telecasts include appearances at the 1975 Cotton Bowl Classic (Dallas, Texas) and the 1979 Peach Bowl (Atlanta, Georgia).

Mr. Floyd received the B.M.E. degree from Southern Methodist University (1962) and the M.A. degree from West Texas State University (1969). Prior to assuming his position at Baylor, he was director of bands at Richardson Junior High School and at J. J. Pearce High School (both are in Richardson, Texas). He was also music supervisor for the nationally recognized Richardson Independent School District. His junior high and high school bands were consistently rated outstanding or superior and on five occasions were selected Best in Class at national festivals. The Richardson Junior High School Band was unique in the nation to have performances included in the Educational Record Reference Library Series. In 1971, the Pearce High School Band presented the Grand Concert for the Nels Vogel Northwest Band Clinic (Moorhead, Minnesota).

During his public school career, Richard Floyd served in numerous elected and appointed offices including organizing the Texas All-State Band on two occasions.

His activities have included engagements as guest conductor or adjudicator in 18 states including All-State Bands in Maryland, Florida, Kentucky, and Hawaii. In recent years, he has presented workshops throughout the country on various topics related to rehearsal techniques and wind music performance.

Mr. Floyd is past chairman of the Wind Ensemble Committee for the College Band Directors National Association; presently, he is secretary-treasurer and is serving on a Blue Ribbon Committee on Marching Bands for that organization. For the past seven years, he has edited the New Music Review column for *The Southwestern Musician* combined with *The Texas Music Educator*.

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ing score changes with him. Nixon's works have been broadcast in Russia over the Voice of America, as well as on BBC and National Public Radio. His licensing agency said his tunes have been performed around the world, including 75 times in Europe last year alone.

Nixon was happy to describe the type of music the Wind Ensemble would be recording:

"The 'Pacific Celebration Suite' is dedicated to the cultural area where I was born. It is a Californian's celebration to his heritage, especially the Spanish heritage. It is an attempt to identify with cultural works that go back in California history as far as Spain.

"As a youngster, I used to march in many parades as part of that culture, and I also tried to incorporate that feel in another movement. So the first movement takes place on the parade grounds at the Presidio in San Francisco; the second movement is part of the mission and religious background; and the third movement depicts a pagent on the grounds.

"At the same time, I want the music to be evident even to someone who is not aware of my immediate imagery. I hear these images and I keep them juxtaposed to each other to keep the character of the music."

According to Floyd, the music is fully scored for a symphonic band. He said the term "wind ensemble" is more like a philosophy.

"It's a more flexible approach. We match instrumentation to the intent of the composer. We try to do a piece exactly. . . if it calls for it, say, we'll bring in an extra trumpet.

"SATURDAY WE HAD 60 performers, including a harp, string bass, and celeste. We needed them to help reflect the different moods of the pieces. His works are very accessible, very sensitive, introspective.

"A piece like 'A Solemn Processional' deals with more subtle shading and emotions. The title sums it up: it doesn't overwhelm you and it's not loud. The music is there for the listener to appreciate."

The recording session itself? Floyd later said the band was so "hot" that a second day of recording wasn't necessary. The ensemble got the music down to both Nixon's and Floyd's satisfaction in one day. The tapes are already in New York, preserving their combined efforts for the future. And staid old Waco Hall may never be the same.



COMPOSER ROGER NIXON (LEFT) LISTENS TO ENSEMBLE Recording Engineer Monitors Taping of Baylor Group's Performance

Baylor Wind Ensemble Rec

By **BOB DARDEN**
Tribune-Herald Staff Writer

Drafty Waco Hall was the scene recently of a rare recording session by the Baylor University Wind Ensemble. The group recorded composer Roger Nixon's award-winning works for Golden Crest Records of New York, which flew a recording crew to Waco for the occasion.

Also present was Nixon himself, a widely respected artist currently on the music faculty of San Francisco State University. Richard Floyd, director of the ensemble, said Nixon's presence resulted in "composer-approved" recordings.

THE MATING OF THE diverse talents had very little to do with chance.

"The project started when I got a phone call from Golden Crest telling me they wanted to issue an album of my music performed by one of the finest bands in the country," Nixon said. "They wanted to include 'Centennial Fanfare-March,' 'A Solemn Processional,' 'Fiesta del Pacifico,' 'Reflections,' and 'Pacific Celebration Suite.'

"Suite" won the 1979 Neil A. Kjos Memorial Award, chosen by a panel of band directors for "the most significant contribution to band literature." The Kjos Award carries a guarantee of publication and \$6,000 in advance royalties.

Nixon was also the first recipient of the Phelan Award in music composition and received the 1973 Ostwald Award from the American Bandmasters Association.

"THE SUITE WAS included last fall before it won the award," he said, "I didn't realize it had won until Christmas. It was just a delightful coincidence that it had been chosen to be on the album.

"I had been familiar with the work of Richard's Wind Ensemble for a couple of years or so. I had a copy of a recording they did in Maryland and studied it. The Wind Ensemble is a fine group and the interpretations were just superb. They had a high sense of discipline and I was very impressed.

"So when Crest asked me to suggest a band, I said Baylor. They said 'Oh, fine!' They had confidence in Baylor's work and I do too. . .since it's my work on the line."

Floyd said Nixon's pieces had been a part of the ensemble's book since 1970. They performed his "Festival" and "Fanfare" on four four years ago.

"WE'VE CONTINUED to perform his

works because they are good," Floyd said. "He's a first rate composer, with well-crafted material that hasn't forgotten the melody. The music isn't necessarily easy and it extends the students. They enjoy it thoroughly and all of the pieces we've done have received positive feedback.

"Particular sections of the music have a Spanish flavor that relates well to this part of the country. So we feel honored to work with Mr. Nixon. Golden Crest has always been selective in choosing the caliber of composers for their records."

Much of last Saturday morning was spent in Waco Hall working on sound levels, Floyd said. Nixon was present to help with acoustics and a great deal of time was spent positioning microphones.

"Once we get the balance Nixon envisioned. . .then it takes the perseverance," he said. "There's something strange about turning on a tape that affects people. The recording technicians set aside time through Sunday noon.

"THE RECORD will have 18 minutes

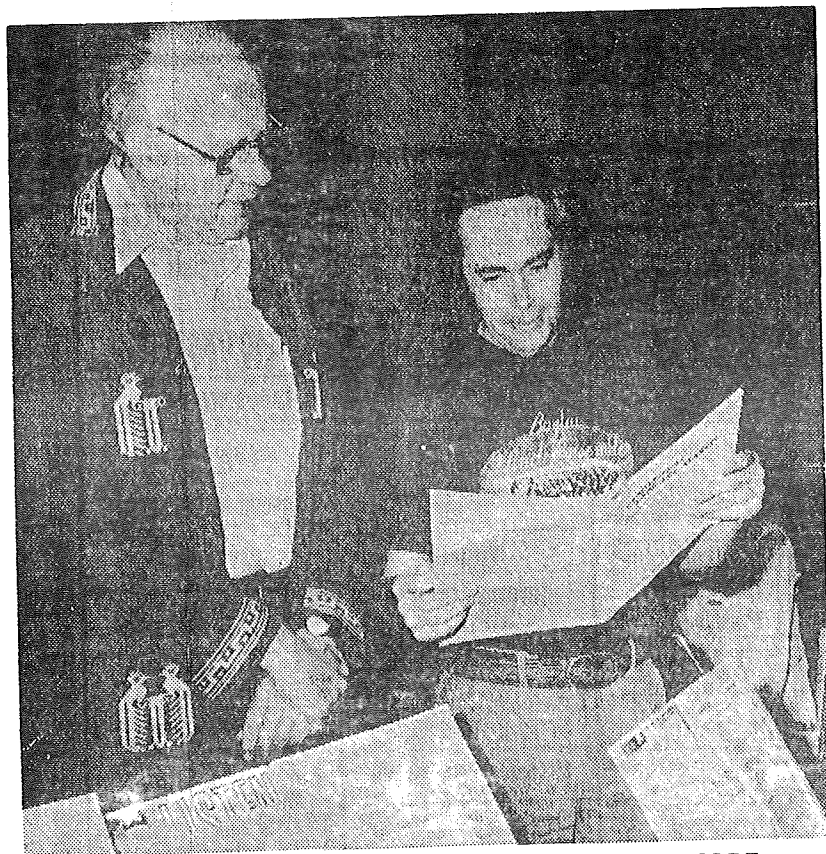
of music on each side. I'd like to hope some of the music 'takes' on the first try. Then we'll listen to the recordings to identify where any retakes will have to be. We will re-record any mistakes section by section.

"Crest wants us to record using the entire ensemble at once. That's a high compliment to the students, since most recordings are made a section at a time. They are a very talented bunch."

Nixon arrived in Waco in time to hear some of the Wind Ensemble's rehearsals with the music. He said the group "did very well in rehearsal" and that he was "quite pleased."

"We're still doing a little work on one of the newer pieces," he said. "We've made some changes in tempo and some minor changes to be integrated into the score. Most people don't realize a composition keeps changing until it is in print."

FLOYD SAID the band members were excited about working with the Nixon, especially since they were involved in mak-



NIXON (LEFT), DIRECTOR RICHARD FLOYD, STUDY SCORE
Discussion as Ensemble Prepares to Record Nixon's Works

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May 25, 1971

Mr. Dick Floyd, Band Director
J.J. Pearce High School
MUSTANG BAND
1600 North Coit Road
Richardson, Texas 75080

Dear Mr. Floyd:

Thank you so very much for your kind letter of May 14 and the enclosed tape recording of your excellent band which included a performance of my FIESTA DEL PACIFICO. Although I hear of performances of my music from time to time in different parts of the country it is seldom that I hear the results.

Your tape is marked 2-track stereo, and my own equipment is 4-track so that I have heard only half of your performance, in a sense. I have every intention of hearing the full sound at the next opportunity, which should be early next month, as I have some work to be done which will require a studio session.

Nevertheless, even on my four-track equipment, your performance comes through as quite marvelous! It is by far the best performance of this piece I have heard by high school students and compares most favorably with college groups in this area. I had no idea that musical performance of this quality is taking place in high schools in Texas!

One detail upon which you are to be congratulated.....in measure 139 you had the baritone play a concert F natural as indicated in the score and which is correct. Somehow there was a printing error in one of the baritone parts which slipped by, and as a result many performances have an F-flat here. Obviously, if I had wanted an F-flat, I would also have a G-flat in the 3rd clarinet part in that same measure, but many bandmasters don't seem to have the fine quality of aural intelligence that you possess.

So, congratulations! May I keep this tape? I plan to have it dubbed on quarter track so that it will sound fully on my equipment. Then, when I am entertaining an unsuspecting bandmaster, I will play it for him and ask him which university band he thinks it is.....

I hope that you will consider performing other pieces of mine which are available: Elegy and Fanfare-March (Carl Fischer), Nocturne (Galaxy), Prelude and Fugue (Carl Fischer), Reflections (Theodore Presser), and Centennial Fanfare-March (Carl Fischer). A new piece, premiered this month, and available in manuscript, might interest you, A SOLEMN PROCESSION could not possibly be on the market for two years, even if it should be readily accepted by a publisher, and some bandmasters seem to enjoy introducing works which are not readily available to their colleagues.

With all good wishes,

Sincerely yours,

Roger Nixon
Roger Nixon

The J. J. Pearce High School Symphonic Band



RICHARDSON

INDEPENDENT SCHOOL DISTRICT
RICHARDSON, TEXAS

23rd ANNUAL
NORTHWEST BAND CLINIC

Nemzek Hall
Moorhead State College

February 5, 1972

PROGRAM NOTES

West Point Symphony

WEST POINT SYMPHONY was written for the West Point Sesquicentennial celebration in 1952. The Finale is a lively scherzo which draws its thematic material from traditional West Point songs. The symphony ends triumphantly, portraying the eager feelings of the graduating cadet who has survived the uncompromising four years at West Point.

La Fiesta Mexicana

LA FIESTA MEXICANA, a Mexican folk song symphony in three movements, beautifully captures the many moods of Mexico's musical heritage. The Mass, which begins with the tolling of church bells, solemnly reminds us of the deep religious feeling of the Mexican people as they gather within the cathedral to reverently pay homage to their Virgin. In contrast, the Carnival vividly portrays the fun-filled days of the Fiesta. There is entertainment for all ages — the itinerant circus, the market, the bull fight, the town band and always the "cantinas" with their band of "mariachis." The guest conductor is Dr. Frederick Fennell of the University of Miami and staff clinic director for the Northwest Band Clinic.

Sebastian Ballet

SEBASTIAN BALLET was first performed in 1944. The composer, Gian Carlo Menotti, born in Italy during the early twentieth century, has received two Pulitzer Prizes for his works. These delightful excerpts, transcribed by Philip J. Lang, beautifully exhibit the many transparent textures of the Symphonic Band.

Harvey Pittel

HARVEY PITTEL stands in the forefront of distinguished performers dedicated to establishing the saxophone as the concert instrument it was intended to be. He has performed with numerous musical organizations, one of the most recent being six performances of Ingolf Dahl's Concerto for Saxophone and Wind Orchestra with the Boston Symphony Orchestra. He was elected to the five-man board of directors of the First World Saxophone Congress and placed second among the three finalists at the Concours International d'execution Musicala, Geneva, Switzerland. In addition to his many concert appearances, he serves on the faculty of three southern California Universities.

Marche des Parachutistes

MARCHE DES PARACHUTISTES, a Belgian military march, grew to fame during World War II. Dr. C. A. Wiley, Director of Bands at Lamar Tech, Beaumont, Texas, discovered the march and transcribed the composition for the modern symphonic band.

Lincoln Portrait

LINCOLN PORTRAIT was originally composed for orchestra in 1842 and was transcribed for band by Walter Beeler. The composer writes about the work as follows: "The composition is roughly divided into three main sections. In the opening I wanted to suggest Lincoln's personality. The quick middle section briefly sketches in the background of the time he lived in. This merges into the closing section, where my sole purpose was to draw a simple but impressive frame about the words of Lincoln himself." Sergeant Harry H. Gleeson, narrator, is announcer for the United States Air Force Band, Symphony Orchestra and the Singing Sergeants and has been spotlighted as a featured artist in concerts throughout the world.

Richardson, Texas

In recent years Richardson, Texas has grown from a small farm community of 2,000 residents to a thriving city of 60,000 persons. The era of electronics helped transfer Richardson into an important electronic center where wide expanses of farm land are giving way to beautiful homes, churches, modern school facilities, and convenient shopping centers. Although it is only twenty minutes from downtown Dallas with its many cultural opportunities, Richardson maintains and supports a broad spectrum of community and cultural activities.

J. J. Pearce High School, named in honor of the present Superintendent of schools, is one of four high schools in the Richardson Independent School District. A four year high school, in its fifth year of existence, Pearce High School boasts an enrollment of 2,100 students.

The Symphonic Band is the culmination of an instrumental music program which includes over 600 students in the Pearce attendance area from grades six through twelve. In addition to the Symphonic Band the school maintains a concert band, cadet band, and a fully instrumentated orchestra. Group instruction is carefully correlated at all levels to provide continuity throughout each student's instrumental music training. Each director works daily with students at all grade levels. Class instruction is enhanced by the many opportunities for private study which are available in the Dallas area.

THE J. J. PEARCE HIGH SCHOOL SYMPHONIC BAND

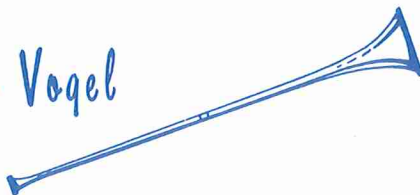
Dick Floyd, Director

PROGRAM

- WEST POINT SYMPHONY Robert Dvorak
Finale - Allegro Spiritoso
- IN STORM AND SUNSHINE, march J. C. Heed
- SALVATION IS CREATED Tschesnokoff
arr. by Bruce Houseknecht
- LA FIESTA MEXICANA H. Owen Reed
II Mass III Carnival
Conducted by Dr. Frederick Fennell
- SEBASTIAN BALLET Gian Carlo Menotti
arr. by Philip J. Lang
- ARMY OF THE NILE, march Kenneth Alford
- CONCERTO FOR Eb ALTO SAXOPHONE Warren Benson
Harvey Pittel, Soloist
- MARCHE DES PARACHUTISTES D. Leemans
Conducted by Tommy Guilbert *edited by C. A. Wiley*
- LINCOLN PORTRAIT Aaron Copeland
Sgt. Harry H. Gleeson, Narrator *arr. by Walter Beeler*

* * *

Nels Vogel



... proudly presents the Artists on this program.

We wish to express our sincere appreciation to Dick Floyd, Tommy Guilbert, Tommy Thomas, Pat Arsers and the J. J. Pearce High School Symphonic Band, to Dr. Frederick Fennell, Sgt. Harry Gleeson and Harvey Pittel for their magnificent contribution to the 23rd Edition of the Northwest Band Clinic. Our special thanks to Dr. J. J. Pearce and Bill Atkins for their wonderful administrative support.

The J. J. Pearce High School Symphonic Band

| | | | |
|--|---|--|--|
| PICCOLO Kathryn Daniel | Bb CLARINET Scott Smith Lori Shaw Mary Taylor Carol Mohn Vickie McCord Carol Dirks Marilyn Lee Maria Colaiezzi Debbie Cook Stephanie Fawcett Luanne McKinnon Kathy White Barbara Leakey | CORNET Darrell Rice Charles Broussard Don Kirkindoll Rex Holmes Larry Jurak David Sallee Mike Winget Robin Lincoln Robert Jebavy | BARITONE David Brown Bruce Roberson Kevin Christensen Steve Allan Steve Warren |
| FLUTE Donna Jarvis Jan Clinger Jovanna Webber Jenna Pedigo Susan Kassees Lori Davis Robin Willson Connie Christopher Stephanie Perkins | ALTO SAXOPHONE William Corkhill Susi Shriber Terry Wortham Luann Wright Alan Reed | FRENCH HORN Nancy Gurley David Fackler Gail Blacketer Charles George Barry Smith Kathie Blacketer Ricky Van Tyne Tommy Jeanes | TUBA Larry Cope Ralph Bowen Pat Brewer Kent Christensen |
| OBOE Janet Calhoun Keith Mullen Leslie Nay | TENOR SAXOPHONE Royce Reed Sandi Mohler | TROMBONE Bryan Bourne Chris Swartz Larry Cesander Pat Kelly | STRING BASS Dudley Barnum |
| BASSOON Ellen Ann Koonce Lea Rainey | BARITONE SAXOPHONE Glen Spielbauer | BASS TROMBONE Archer Bailey Sam Showman | PERCUSSION Jim Doersam Jon Berg Steven Aycock Cary Mason Bobby Stoeck |
| Eb CLARINET Mary Taylor | TRUMPET Jody Sims Phil McGregor | | MALLETS Chip Abernathy |
| BASS CLARINET Patti Stoeck Clark Kaufman Desmond Lloyd Jeff Eby Dana Geldon | | | TYMPANI John Maberry |
| | | | PIANO Leslie Nay |

ADMINISTRATION

| | |
|------------------------|---------------------------------------|
| Dr. J. J. Pearce | Superintendent of Schools |
| Bill Atkins | Principal of J. J. Pearce High School |

INSTRUMENTAL MUSIC STAFF

| | |
|--|--------------------------|
| Dick Floyd, Director | J. J. Pearce High School |
| Tommy Guilbert, Associate Director | J. J. Pearce High School |
| Tommy Thomas, Director | North Junior High School |
| Pat Arsers, Associate Director | North Junior High School |

* * *

The Pearce Band and staff wish to respectfully acknowledge the private instructors who work so unselfishly with many individual members of our organization.

V

SIX FLAGS BAND FESTIVAL
Concert Comment Sheet

SCHOOL RICHARDSON JR. HIGH SCHOOL CITY RICHARDSON STATE TEXAS

NAME OF DIRECTOR RICHARD FLOYD DATE MAY 7 CLASS AA

- Program: 1. March from Folk Song Suite - Ralph Williams *A SANTA CECILIA
MAD MAJOR, MARCH*
2. Procession and Interlude - Frederick Miller *FOLK SONG SUITE*

INSTRUCTIONS TO JUDGE: Listed below are some of the factors which should receive your attention as this group performs. Do not attempt to grade this group objectively on each of these factors. Your comments will indicate the strength or weakness of this organization.

| <u>TONE</u> | <u>INTERPRETATION</u> | <u>STAGE APPEARANCE</u> |
|----------------------------------|--------------------------------|---|
| Intonation \rightarrow | Note spacing \leftarrow | Uniformity |
| Blend \rightarrow | Accents \leftarrow | Posture |
| Quality \rightarrow | Style \rightarrow | Attentiveness |
| Control \leftarrow | Phrasing \rightarrow | <i>Worthy of Uniforms</i> |
| Support \rightarrow | Tempo \rightarrow | |
| Volume \rightarrow | Emotional quality \leftarrow | <u>MISCELLANEOUS</u> |
| Intensity \rightarrow | Dynamic range \leftarrow | Definition of parts \rightarrow |
| Balance $\rightarrow\rightarrow$ | Dynamic control \leftarrow | Delineation of melody \rightarrow |
| | Rhythmic patterns \leftarrow | <i>Ex</i> , Clarity - precision \rightarrow |
| <u>TECHNIQUE</u> | <u>SELECTION OF MUSIC</u> | |
| Rhythmic precision \rightarrow | Suitability to this group | |
| Articulation \rightarrow | <i>Excellent</i> | Inner voices \rightarrow |
| Attack \rightarrow | | Ensemble effects \rightarrow |
| Release \rightarrow | | Taste - Musicianship \rightarrow |
| Fluency \rightarrow | | |
| Flexibility \rightarrow | | |

SUGGESTIONS FOR IMPROVEMENT: *Other*
a most musical and artistic performance, which would reflect credit upon high school level.
This young conductor is talented; an exceptional teacher and a competent conductor. This Band is a splendid example of proper guidance and leadership. It is a distinct credit to its school community & state.

group objectively on each of these factors. Your comments will indicate the strength or weakness of this organization.

 TONE

Intonation ~~+~~ Support +
Blend + Volume ±
Quality + Intensity ±
Control - Balance ++

INTERPRETATION

Note spacing -
Accents -
Style +
Phrasing +
Tempo +
Emotional quality -
Dynamic range -
Dynamic control -
Rhythmic patterns -

STAGE APPEARANCE

Uniformity
Posture
Attentiveness
Worthy of uniforms
MISCELLANEOUS

TECHNIQUE

Rhythmic precision +
Articulation +
Attack +
Release +
Fluency +
Flexibility +

SELECTION OF MUSIC

Suitability to this group

Excellent

Definition of parts +
Delineation of melody +
Clarity - precision +
Style contrasts +
Inner voices +
Ensemble effects +
Taste - Musicianship +

SUGGESTIONS FOR IMPROVEMENT: *Over*

a most musical and artistic performance, which would reflect credit upon high school level. This young conductor is talented; an exceptional teacher and a competent conductor. This band is a splendid example of proper guidance and leadership. It is a distinct credit to its school, community & state.

RECOMMENDED RATING (Circle One)

Do not add minus or plus.

I II III IV V
I

Revelli
SIGNATURE OF OFFICIAL

(most outstanding Band in its class - WDR)

(over)

Band practice never ended for these musicians

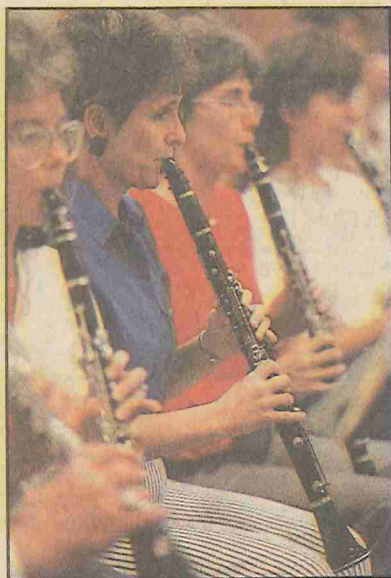
By Clayton Stromberger
Special to the American-Statesman

You can see them in pawnshops and second-hand stores, lying forlornly in their plain black cases. One glance tells you — yep, another instrument left over from the glory days of high-school band.

Those horns and piccolos are the lucky ones. At least they see sunlight. Others are rusting away in a garage storeroom or collecting cobwebs in a recess of the attic, forgotten until a curious youngster stumbles across them: "Hey Dad, what's *this* junky old thing?" "Hmm, I don't know, let me see . . . oh my God, it's my old saxophone!" "You played the saxophone, Dad? No way!"

The 90 people who arrive at Murchison Junior High School every Tuesday night, black cases in hand, cannot fathom that sort of thing. Here they are at 7:30 p.m. in their chairs, conductor Dick Floyd at the helm, launching into a rousing march, doing what they have loved since high school or sixth grade — playing in a band.

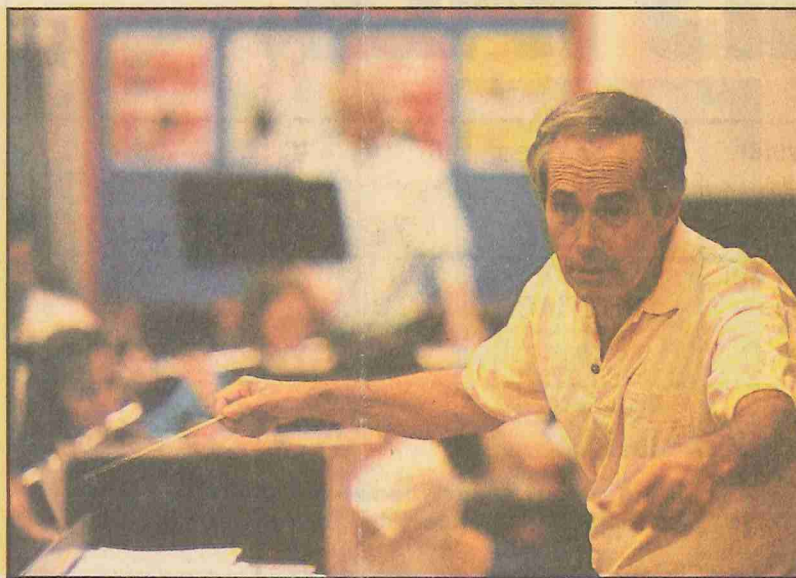
Who are these folks who just can't get to leave the band hall?



Austin Symphonic Band clarinetists, left, practice under the guiding hand of conductor Dick Floyd, right.

They are the Austin Symphonic Band, a group that has been playing free concerts for Austinites and embracing band lovers of all ages since 1981.

"We're all volunteers," said band president and flute and piccolo player Karen VanHooser, who is also a programs analyst for the state Highway Depart-



Staff photos by Ralph Barrera

ment. "Band is an elective in college, but you do get a grade."

You can see for yourself whether the group's dedication has paid off when the Austin Symphonic Band performs a free concert tonight in Zilker Park. The band will be playing traditional marches, contemporary band music and a tribute to the

late Irving Berlin.

The band has been declared "The Official Band of the City of Austin" by the City Council. It also received a national honor by being chosen as the one group to play new band music at the Grand Finale Concert of the 1989 Mid-West Band and Orchestra Clinic, scheduled in Chicago this

AUSTIN SYMPHONIC BAND

When: 7 tonight
Where: Zilker Hillside Theatre
Admission: Free
Information: 345-7420

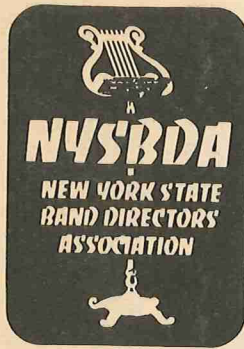
December. The clinic is a gathering of band leaders from schools and service groups across the country and from some foreign nations. The Austin Symphonic Band organizers will be seeking donations at tonight's concert to help with the expenses of the Chicago trip.

"This group seems very serious about music, about wanting the product to be very, very good," said conductor Floyd, who is state director of music for the University Interscholastic League and a senior lecturer in music education at the University of Texas.

"I enjoy seeing people who have been a product of our school music program continue to apply their talents and get satisfaction out of making music," Floyd said.

Only about 3 percent of those involved in music in high school go

See Band, F14



BAND STAND

The Official Newsletter of the New York State Band Directors Association
Volume V, No. 1

January 1986

SYMPOSIUM '86 THE "STATE BAND EVENT OF THE YEAR!"

Syracuse will once again become the focus of attention for all band directors in New York State as NYSBDA presents its fifth annual Symposium. This year's event promises to be the biggest and best yet featuring nationally-acclaimed clinicians along with some of our finest student performers from elementary level to adult.

The Symposium will be held March 6-8, 1986 at the newly opened Syracuse University Schine Student Center with evening concerts at the nearby Crouse College School of Music also on the campus. The Friday night reception and Saturday luncheon/banquet will be held directly across the street at the beautiful new Sheraton University Inn.

A new feature of this year's symposium will be the Syracuse University Winds Festival that will be running

simultaneously and will offer an exciting alternative to some of the sessions. Throughout Friday and Saturday, five high school bands will present mini-concerts, each followed with clinic sessions with both Richard L. Floyd of the University of Texas at Austin and Lt. Cmmdr. Lewis J. Buckley, conductor of the United States Coast Guard Band.

In addition to these excellent sessions being held throughout the two and a half day symposium, Frank L. Battisti will be conducting open rehearsals with the newly formed New York Intercollegiate Band. This "all-state" type of ensemble will be composed of the finest instrumentalists from colleges and universities throughout New York State. Their grand finale concert immediately following the Saturday luncheon/banquet will provide a spec-

tacular climax to the 1986 NYSBDA Symposium!

Plan now to attend Symposium '86. Rooms may be reserved at special Symposium rates by completing and returning the hotel accommodation form found in this newsletter. A registration form is also provided for your convenience.

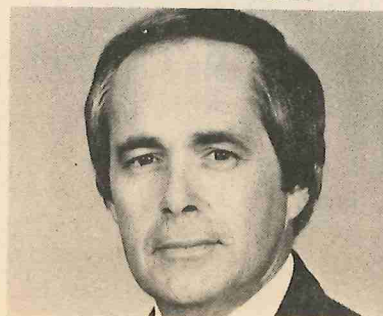
The officers and members of the Executive Board are particularly proud of this year's Symposium. It offers directors at all levels, elementary through college, the opportunity to share thoughts and ideas, to observe outstanding conductors, performers and educators, and to gain practical information that can give "new life" to your teaching and conducting methods. It truly will be the "state band event of the year" and you won't want to miss any of it! We hope you will join us in March!

ABOUT THE CLINICIANS...

RICHARD L. FLOYD is currently State Director of Music Activities for the University Interscholastic League at the University of Texas at Austin where he coordinates all facets of secondary school music competition for some 3500 performing organizations throughout the state. Prior to his appointment at the University of Texas Mr. Floyd served on the faculty at the University of South Florida as Professor of Conducting and at Baylor University where he held the position of Director of Bands for nine years. His achievements there included appearances at various state and national music conferences, numerous guest concerts throughout the Southwest, a distinguished performance for the 1977 College Band Directors National Association at the University of Maryland and radio broadcasts in the United States and Europe. Before joining the faculty at Baylor he taught junior high and high school band in the Richardson, Texas public schools and served as music coordinator for that district's nationally acclaimed music program.



FRANK L. BATTISTI



RICHARD L. FLOYD

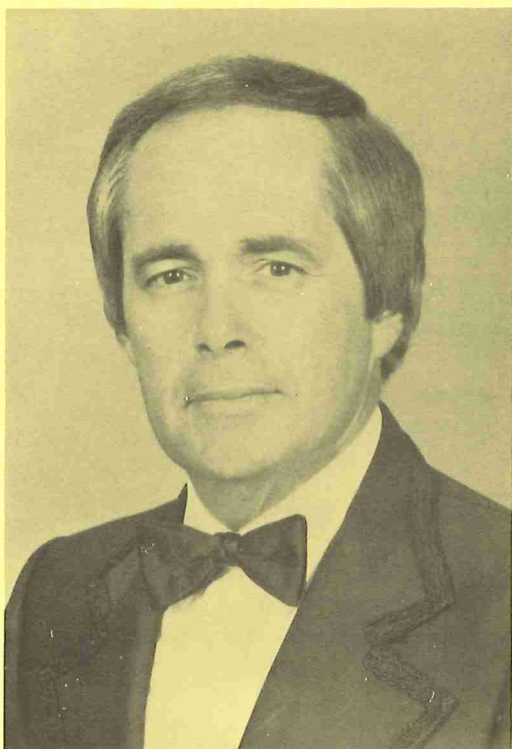
FRANK L. BATTISTI, one of the foremost authorities on wind music literature, is conductor of the New England Conservatory Wind Ensemble. Under Mr. Battisti's leadership, the Ensemble has established a national reputation as one of the premier ensembles of its kind in the United States. He has conducted wind ensembles and bands at Ithaca (New York) High School, where his high school band earned a national reputation through its continuously high level of performances at major music conferences and for its unique project for commissioning new works. Mr. Battisti was President of College Band Directors National Association from 1979-81 and has been a member of the Standard Music Award Panel for ASCAP since 1976. He also organized the *International Conference for Symphonic Bands and Wind Ensembles for Conductors, Composers and Publishers*, which was held in Manchester, England in July, 1981.

TENTH ANNUAL WILLIAMSVILLE BAND FESTIVAL

featuring

The Four Williamsville High School Bands

— Guest Conductors —



Richard Floyd
Conductor, University of Texas



W. Francis McBeth
Composer, Ouachita University

Open Rehearsals - 8:00 A.M. to 3:30 P.M.

Open Discussion with Guest Conductors — 12:45 to 1:30 P.M.

Concert — 4:00 P.M.

Saturday, February 3, 1990

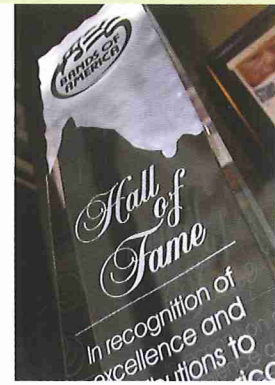
Williamsville South High School
Main Street in Williamsville

Concert Admission: \$3.00 — Adults \$2.00 — Students

Music for All's Bands of America Hall of Fame

**2011 Induction Ceremony
Saturday, March 19
During the Honor Band of America
concert, Clowes Memorial Hall**

The Bands of America Hall of Fame recognizes individuals who have had a positively life-changing impact on Music for All's Bands of America programs and music education. Music for All will induct three outstanding individuals into the Bands of America Hall of Fame at the Music for All National Festival. They will be permanently recognized in the Bands of America Hall of Fame at Music for All's Indianapolis headquarters, along with all the BOA Hall of Fame members inducted since the first in 2003.



Bands of America Hall of Fame



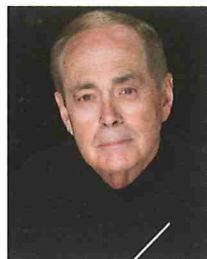
Debbie Laferty Asbill

Debbie Laferty Asbill joined Music for All as Promotions Coordinator in 1985. As Director of Marketing and Communications, she currently oversees all marketing, promotion, publication and Web presence for Music for All and its Bands of America and Orchestra America programs.

Ms. Asbill's work, and Music for All's marketing efforts and creative designs under her direction, has been recognized with dozens of awards from the International Festivals and Events Association. "Debbie's creative direction and enthusiasm for MFA's

mission have been a vital part of managing the brand and presented our message during the organization's growth from marching band focused Bands of America with less than 10 annual events to a major voice with upwards of 25 annual events embracing marching band, concert band, orchestra and jazz," says Eric L. Martin, Music for All President and CEO.

Ms. Asbill has a degree in Communications with an emphasis in Journalism from Morehead State University in Morehead, Kentucky. Like many, if not most, who grew up involved in school music programs, she says that her high school band director, Mr. Phillip Shepherd, is one of the most influential people in her life. Her life is also influenced by another music educator and conductor, her husband, Dr. Miller Asbill. Their son, Kai, is five.



Richard Floyd

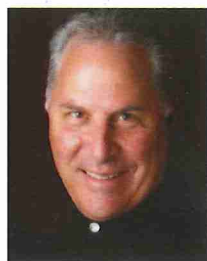
Richard Floyd is presently in his 49th year of professional involvement as a conductor, music educator and administrator. He has been an evaluator and clinician for the Music for All National Festival nearly every year since its inception, and in 2010 he was a conductor for the MFA Summer Symposium concert band division.

Mr. Floyd has enjoyed a distinguished career at virtually every level of wind band performance from beginning band programs through high school and university wind ensembles as well as adult community bands. In addition to his duties as Texas State Director of Music and Artistic Director of the nationally recognized Austin Symphonic Band, he also serves as

chair of the ABA Educational Projects Committee and the CBDNA Music Education Task Force. His bands have been heard in concert at numerous state and national conferences, including performances at the Midwest International Band and Orchestra Clinic in 1989, 1997 and 2007.

Mr. Floyd is a recognized authority on conducting, the art of wind band rehearsing, concert band repertoire and music advocacy. As such, he has toured extensively throughout the United States, Canada, Australia and Europe as a clinician, adjudicator and conductor in 41 American states and nine other countries.

He has been honored as Texas Bandmaster of the Year, a recipient of the Texas Music Educators Association Distinguished Service award and the American School Band Directors Association's A. Austin Harding Award for valuable and dedicated service to the school bands of America.



Michael Rubino

Mike Rubino is an adjudicator for Bands of America and retired director of the Live Oak High School band that won the first "Marching Bands of America" National Championship in 1976 in Whitewater, Wisconsin. In the area of education, Rubino's career has spanned from a start-up, award-winning high school music program to

cultural music exchanges exposing over 800 students to diverse cultures including China, Soviet Union, Japan, Vietnam, Cambodia, Singapore and Malaysia; to elementary music education for the Morgan Hill Unified School District. While working as director of the

Live Oak Emerald Regime Band, the band was eight-time California State Champion and received numerous awards for concert, symphonic and jazz band. He is an active judge for DCI (Drum Corps International) in addition to Bands of America and holds the position of Drum Corps International Pacific judges' coordinator. As a composer and arranger, he has prepared more than 100 arrangements and original compositions. Mr. Rubino has designed and implemented an elementary music program that has proven to be highly successful in teaching 4th through 6th grade students the basic elements of music.

Currently, every elementary student in the Morgan Hill Unified School District is exposed to music through his efforts.

2010

Anthony Maiello
H. Robert Reynolds
L. Scott McCormick

2009

James F. Keene
Norman Ruebling

2008

Marie Czapinski
Colonel Arnauld Gabriel
Alfred Watkins

2007

Gary Green
Michael Kumer
Wayne Markworth

2006

Ray E. Cramer
Gary Markham
George N. Parks

2005

Greg Bimm
Bob Buckner
Richard and Gayle Crain

2004

Tim Lautzenheiser
Tom McLeRoy (1929–2003)
Kenneth M. Snoeck

2003

Col. Truman W. Crawford (1934–2003)
Frederick Fennell (1914–2004)
L.J. Hancock (1952–2002)
Larry McCormick
John P. Paynter (1929–1996)
Dr. William D. Revelli (1902–1994)

*Thanks for everything,
and all good wishes*

**BAYLOR UNIVERSITY
SCHOOL OF MUSIC**

affectionately
PRESENTS

Errol Krenel

THE WIND ENSEMBLE

Dick Floyd, Conductor

FOR THE

College Band Directors National Association

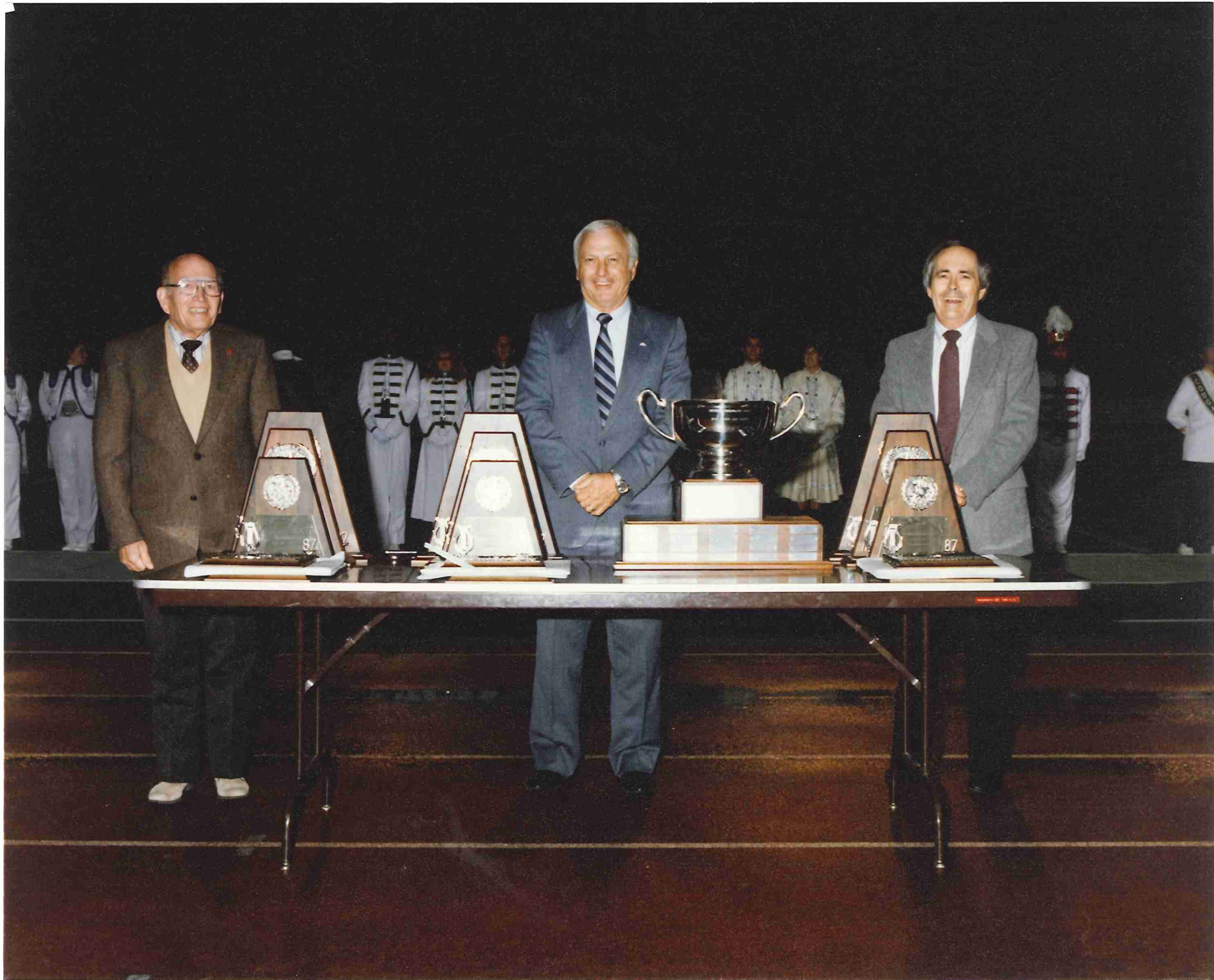
NINETEENTH NATIONAL CONFERENCE

UNIVERSITY OF MARYLAND

March 11, 1977

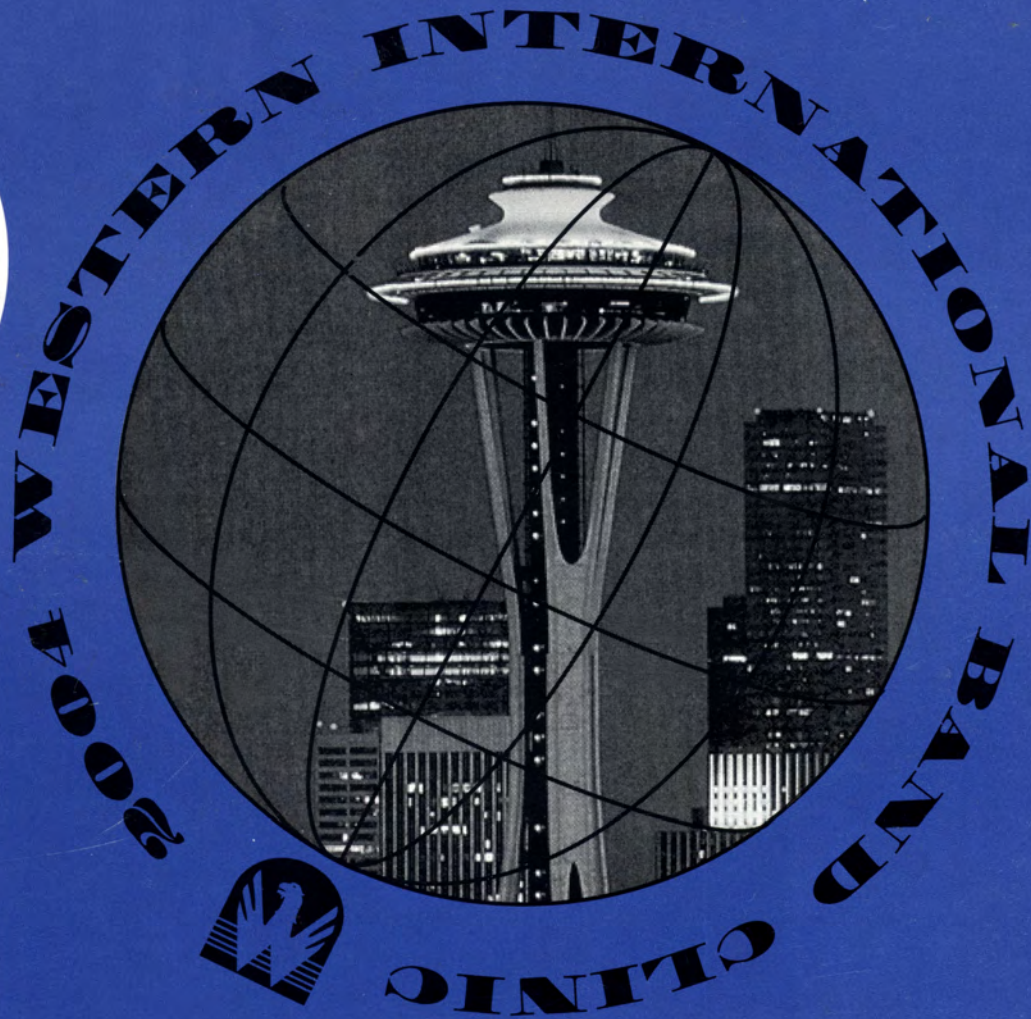


FINAL CONFERENCE — Director of the Richardson High School Golden Eagle Band, Joe Frank, left, and Richard Floyd, director of the Richardson Junior High School Falcon Band, talk over the score for a number the two bands will play in a joint concert Thursday at 8 p.m. at McFarlin Auditorium at SMU. (Staff Photo)





WABC



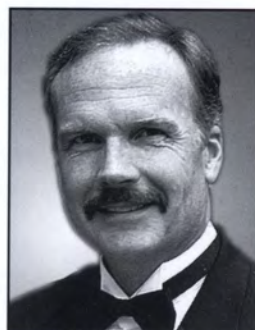
**Double Tree Hotel
Seattle, Washington
November 19-22, 2004
26th Annual Convention**



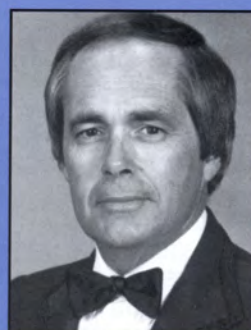
The Austin Symphonic Band

Austin, Texas
 Sunday, Nov. 21 9:30 p.m.

| TITLE | COMPOSER/ARRANGER | PUBLISHER | YR.PUB. | GRADE | TIME |
|-----------------------------------|-----------------------------------|---------------------------|---------|-------|-------|
| American Overture | Joesphe Wilcox Jenkins | T.P. | 2003 | 5 | 4:30 |
| William Byrd Suite (V, II, IV, I) | Gordon Jacob | B&H | 1924 | 4 | 11:30 |
| Sapphire | Catherine McMichael Lynn Klock | C. Alan Alto Saxophone | 2000 | 5+/5 | 12:00 |
| Adagio for Winds | Larry Daehn Bill Haehnel | Daehn Guest Conductor | 2004 | 2 | 2:15 |
| Symphony No. 2 (Mvt. 3) | Frank Ticheli | Manhattan Beach | 2004 | 5 | 6:00 |
| Alligator Alley | Michael Daugherty | Band Quest | 2003 | 3 | 4:30 |
| Pan American Portrait | Shelley Hanson | B&H | 2003 | 4 | 11:30 |
| 1. Seis Manuel | | | | | |
| 2. Volver La Montaña | | | | | |
| 3. La Bamba De Vera Cruz | | | | | |
| Ride | Samuel Hazo | B&H | 2003 | 4 | 3:30 |



Bill Haehnel
 Conductor



Richard Floyd
 Conductor



Lynn Klock
 Saxophone Soloist

Community In Concert

Austin Symphonic Band

On the Road Again



Sunday, April 11, 2010
Reagan HS PAC, Austin

Friday, April 16, 2010
Association of Community Bands
Eisemann PAC, Richardson

Richard Floyd, Musical Director

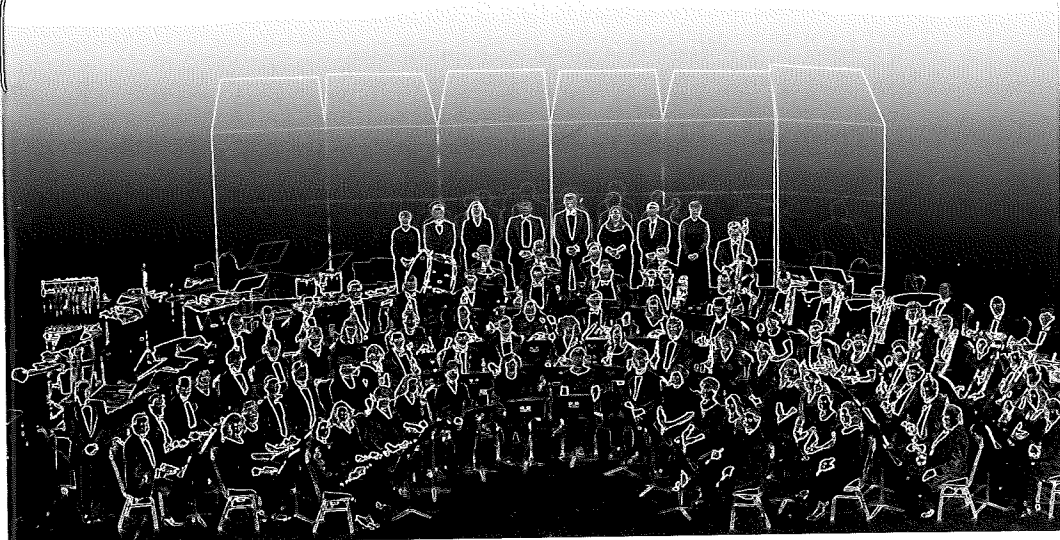
Community In Concert

Austin Symphonic Band

In Concert

Seventy-Second
American Bandmasters Association Convention
Richardson, Texas
March 1, 2006

Richard Floyd, Musical Director





Austin
Symphonic
Band

Richard Floyd, Director

American Bandmasters Association National Convention
March 3, 1993 New Orleans, Louisiana

Austin Symphonic Band **ASB** Community In Concert

The 51st Annual Midwest International
Band and Orchestra Clinic

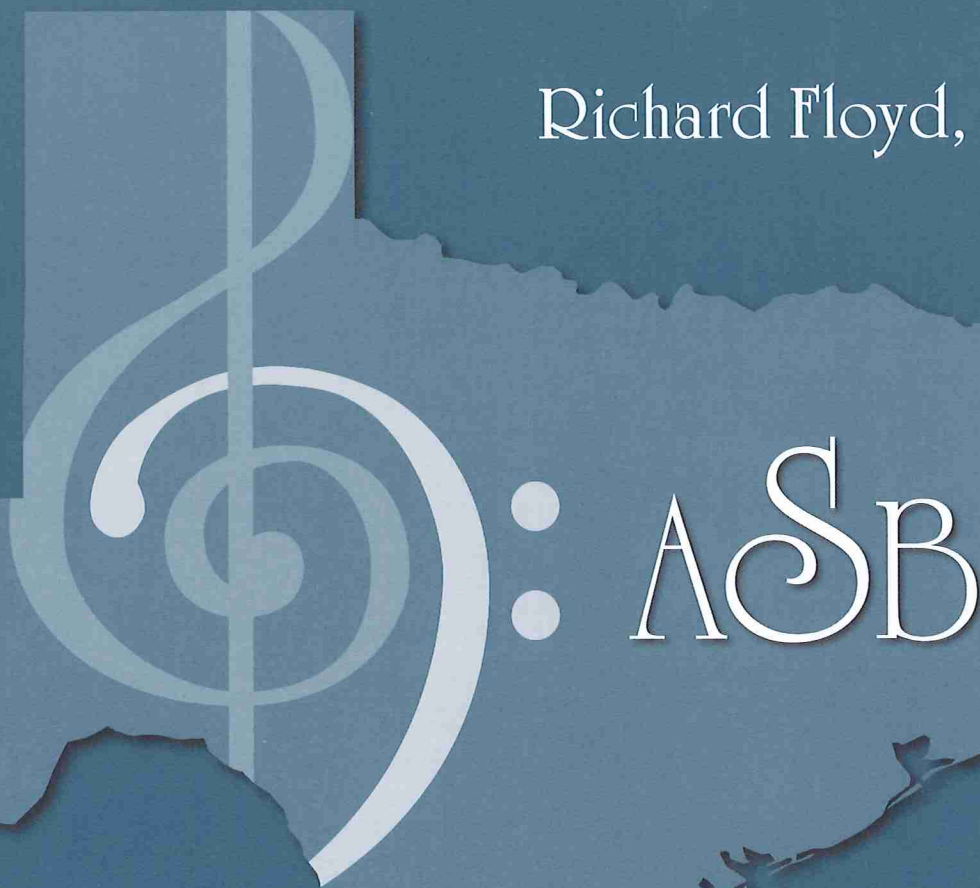
December 20, 1997
Chicago Hilton & Towers

Richard L. Floyd, Conductor

Austin Symphonic Band

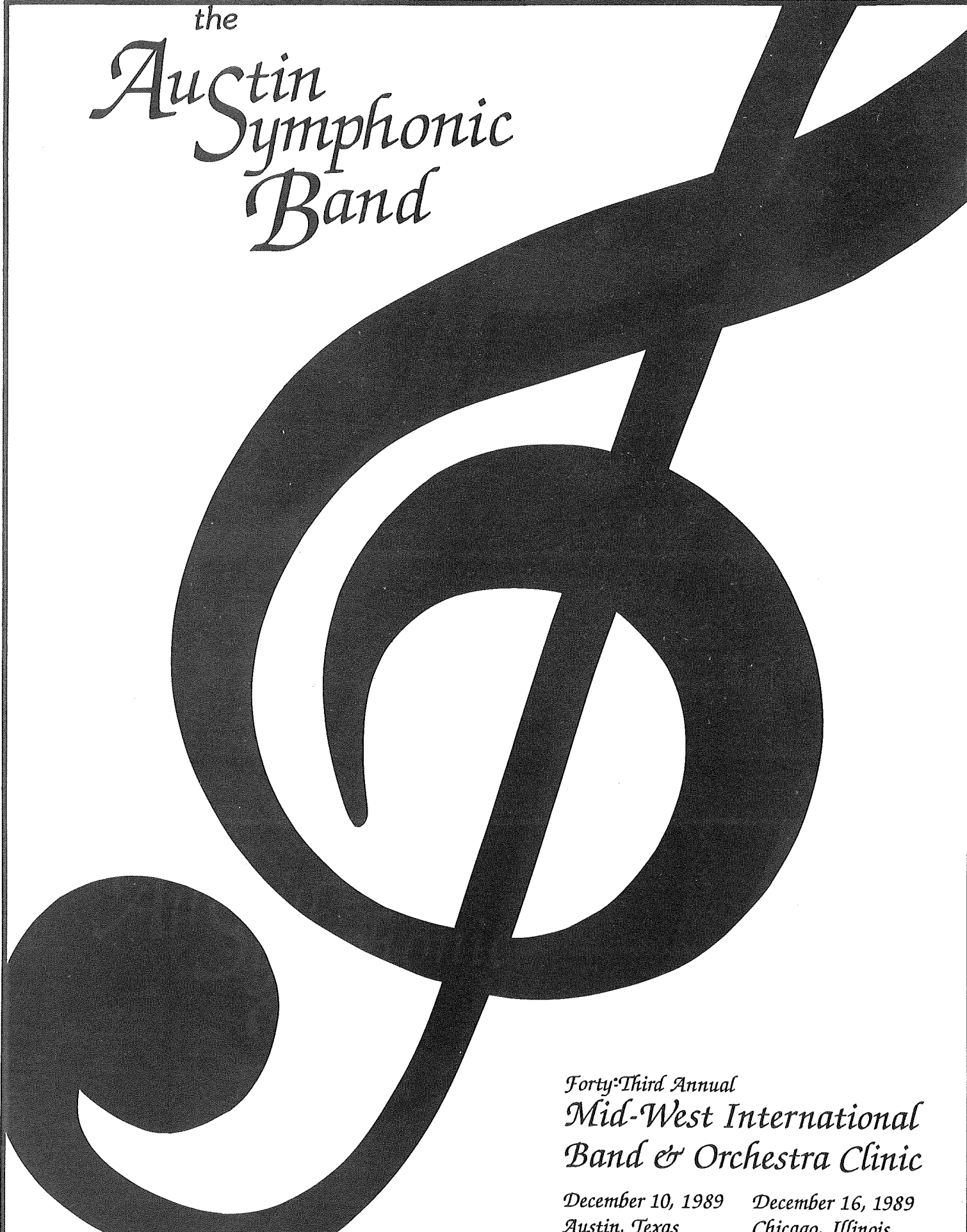
Community in Concert Since 1981

Richard Floyd, Director



Saturday, December 22, 2007, 8:00 A.M.
Midwest International Band and Orchestra Clinic
Hilton Hotel & Towers, Chicago, Illinois

the
*Austin
Symphonic
Band*



*Forty-Third Annual
Mid-West International
Band & Orchestra Clinic*

*December 10, 1989
Austin, Texas*

*December 16, 1989
Chicago, Illinois*

Richard Floyd

The recipient of the A. Austin Harding Award is in his 40th year of active involvement as a conductor, music educator and administrator. He has had a distinguished and successful career at just about every level of wind band performance from beginning band programs through high school and university wind ensembles as well as adult community bands.

Prior to his present position he was Professor of Conducting at South Florida University and Directory of Bands at Baylor University. Presently, beside his day job, he is the Musical Director and Conductor of the Austin Symphonic Band, which is considered to be one of the premier adult Concert Bands in America. His groups have appeared at several state and regional conferences as well as performances for the 1977 College Band Directors National Association; the 1981 Music Educators National Conference, the 1989 Grand Finale Concert for the Mid-Western International Band and Orchestra Clinic; the 1993 American Bandmasters Convention; and most recently an encore Grand Finale performance for the 1997 Mid-West.

He is a recognized authority on conducting, the art of wind band rehearsing, concert band repertoire, and music advocacy. He has appeared in 40 states and 9 countries as a clinician, adjudicator and conductor. His clinic "Rehearsal Magic" has been presented at the Texas Music Educators Association and at the Mid-West. Many composers have praised his interpretations of their compositions and he is also co-author of "Best Music for Beginning Band" published by Manhattan Beach Music.

Our recipient has held positions of leadership on many state and national committees for music education and wind performance. At present he is a member of the John Philip Sousa Foundation Board of Directors; member of the CBDNA Young Band Composition Prize Selection Committee; Chairman of the American Bandmasters Association Special Projects-Commissioning Committee; and an ex-officio member of the Texas Music Educators Association Executive Board; and the National Secretary of the CBDNA>

At present he is the State Director of Music at the University of Texas at Austin, where he coordinates all - ALL - facets of secondary school music competitions for over 3500 performing organizations throughout the state - I have done District and All-State Bands; Concert Festivals; and solo and ensemble festivals-----but.....one at a time and not on a year-to-year basis. You know he has to be good at his job to do it year-in and year-out to keep those directors appeased - either that or he has some kind of security force.

For his devotion in providing these services and musical experiences for so many young people, please welcome the recipient of the 2002 A. Austin Harding Award - Richard L. Floyd.